

1993

## Didactic Solo Piano Works by Alexandre Tansman.

Susan Marie Tusing

*Louisiana State University and Agricultural & Mechanical College*

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**Didactic solo piano works by Alexandre Tansman**

**Tusing, Susan Marie, D.M.A.**

**The Louisiana State University and Agricultural and Mechanical Col., 1993**

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DIDACTIC SOLO PIANO WORKS BY ALEXANDRE TANSMAN

A Monograph

Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
Doctor of Musical Arts

in

The School of Music

by

Susan Marie Tusing

B.M., Arkansas State University, 1984

M.M., University of Missouri-Kansas City, 1987

August 1993

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## ABSTRACT

The musical career of the Polish composer Alexandre Tansman (1897-1986) was multifaceted. He frequently performed as a pianist and conductor, and he composed numerous works for various performance media. Tansman was a well-respected musician, having received during his lifetime many awards and honors for his compositions.

Among Tansman's music are numerous didactic works for solo piano. These pieces expose the student to a variety of musical genres and styles, while at the same time providing practical experience in the acquisition of musical and technical skills.

This monograph examines the didactic solo piano works of Tansman, focusing primarily on the collections Pour les enfants (1934), Les jeunes au piano (1951), and Happy Time (1960). Following an introductory chapter that briefly outlines Tansman's life and career, Chapter 2 provides a discussion of the genres (dances, barcaroles, marches, etudes) and styles (contrapuntal, "blues," ethnic) used by Tansman in his didactic music. Chapter 3 focuses on the technical and musical features found in these works. A final chapter summarizes the information in the previous

chapters and contains recommendations for making this music more readily available to piano teachers and students.

Three appendices provide supplemental information on Tansman's didactic music. A brief description and list of the contents of each of the collections (including the publishers) is found in Appendix I. Appendix II lists the pieces that are examples of the genres and styles discussed in Chapter 2 (in addition to the works illustrated in that chapter). Appendix III lists the pieces in which the technical and musical features discussed in Chapter 3 are found.

CHAPTER 1  
INTRODUCTION

Biographical Summary

Alexandre Tansman (1897-1986) was born in Łódź, Poland. He began composing at age eight, and studied at the Łódź Conservatory from 1902 to 1914. His education continued at the Warsaw University from 1915 to 1919; there he studied law and philosophy, and also continued composition studies with Piotr Rytel and Henryk Melcer.<sup>1</sup> A major turning point in Tansman's early career occurred in 1919 when (using different pseudonyms) he entered several compositions in the first competition for composers held by the Polish Artists' Club. He won first prize for Romança (for violin and piano) and two citations for Impression and Prelude in B Major (both for piano). Because of the recognition he received following this competition, he was offered the opportunity to go to Paris later that year. For much of the remainder of his life, Paris was to be Tansman's home; he became a French citizen in 1938.<sup>2</sup>

During the 1920s and 1930s many musicians, artists, and writers of various nationalities lived in Paris. It was Tansman's fortune to meet and make friends with

many musicians in Paris and to have his works performed frequently there.<sup>3</sup> Maurice Ravel was responsible for introducing Tansman to Parisian musical circles, recommending him to performers and to his own publishers.<sup>4</sup> Also, the conductor Vladimir Golschmann, who had founded a concert series in Paris for the performance of contemporary music, arranged for many concerts of Tansman's piano music and conducted many of his orchestral works in Europe and in the United States.<sup>5</sup> Other conductors of Tansman's music through the years included Toscanini, Stokowski, Koussevitzky, Mitropoulos, and Ormandy. Soloists who performed Tansman's compositions have included Heifetz, Piatigorsky, Rubinstein, Gieseking, Segovia, and Bartók.<sup>6</sup>

In 1927 Tansman made his first concert tour of the United States, conducting and performing his own works. His American debut as a piano soloist was on December 28, 1927 with the Boston Symphony. On that occasion, he premiered his Second Piano Concerto, which was dedicated to his friend Charlie Chaplin.<sup>7</sup> He followed with another American tour in 1929-30 and a four-continent tour in 1932 (which included a New York performance of his Four Polish Dances, conducted by Arturo Toscanini).<sup>8</sup>

In 1941 Tansman, who was Jewish, left France to escape the Nazi invasion of Paris, and, with the help of Charlie Chaplin, he settled in Hollywood, California.<sup>9</sup>

In the United States he devoted his time to composing chamber music, music for children, and film music. His activities also included concertizing, teaching, and lecturing. He became a friend of Igor Stravinsky,<sup>10</sup> and he contributed a movement to Genesis, a biblical cantata that also included movements composed by Stravinsky, Schönberg, Milhaud, Toch, and Castelnuovo-Tedesco.<sup>11</sup> Tansman returned to Paris in 1946; he lived there for the remainder of his life.<sup>12</sup>

During the latter period of Tansman's life he received many honors for his work. One of the awards of which he was most proud dates from 1941--the Elizabeth Sprague Coolidge medal "for distinguished service to chamber music."<sup>13</sup> In 1977 Tansman was elected an honorary member of the Belgian Academy of Science, Literature and Fine Arts, an honor received previously by Ravel, de Falla, Shostakovich, and Stravinsky. Awards from his native Poland followed: the Polish Composers Union bestowed upon him honorary membership and awarded him a medal "for outstanding contribution to Polish culture";<sup>14</sup> in addition, he received the Gold Medal of the Order of Merit of the Polish People's Republic and the Medal for Service for Polish Culture, both in 1983.<sup>15</sup> In 1986 Tansman was named Commander of the Order of Arts and Letters in France, that country's highest award for contribution to culture,<sup>16</sup> and in October of that year (one month before his death



in Paris), he received an honorary doctorate from the Music Academy of Łódź.<sup>17</sup>

### Musical Style

Alexandre Tansman composed works in many genres. His piano works include sonatas, suites, dances, character pieces, and compositions for piano four-hands and for two and three pianos. He wrote works for solo instruments with piano, chamber works for various combinations of instruments, and numerous concerti. His orchestral works include seven symphonies, and he composed operas (La Nuit kurde [Kurdish Night], 1927; La Toison d'or [The Golden Fleece], 1938), oratorios (Isaïe le prophète [Isaiah the Prophet], 1948-49), and ballets (Bric à brac, 1935; Sextour [Sextet], 1923). The movies for which he composed music included Flesh and Fantasy (1943), Destiny (1944), Paris--Underground (1945), and Sister Kenny (1946).<sup>18</sup>

Tansman's music reveals the influence of numerous sources. Despite the years he spent in Paris, elements of the music of his native Poland are found in much of his work. He composed many Polish dances--for example, polonaises and mazurkas--and he occasionally incorporated motives from Polish folk tunes in his works.<sup>19</sup>

Tansman was exposed to jazz in the United States during his tours beginning in 1927 and in Paris through his friendship with George Gershwin, whom he had met in Boston and had worked with in Paris.<sup>20</sup> The influence

of jazz--or, more specifically, "blues," one of the styles out of which jazz evolved<sup>21</sup>--is evident in Tansman's use of rhythm and harmony in several of his compositions such as the Sonatine transatlantique (1930) and Trois préludes en forme de blues (1937).<sup>22</sup> The Sonatine, Tansman's first work containing a successful use of these elements, was introduced in the United States by the German pianist Walter Giesecking and was performed frequently in the United States and Europe in the 1930s. The choreographer Kurt Jooss used the music of the Sonatine for his ballet Impressions of a Big City in 1932.<sup>23</sup>

The many friends Tansman made in Parisian musical circles also made an impact on his musical language. Elements of Ravel's impressionistic and neoclassical tendencies have been noted occasionally in Tansman's work, particularly in his harmony, and in the areas of harmony and rhythm, Stravinsky can be heard as an influence.<sup>24</sup>

As evidenced above, Tansman's style was eclectic; this is seen especially in the area of harmony. He often used traditional, diatonic harmonies. Although he showed no interest in serialism, he did experiment with contemporary harmonic techniques (with polytonality early in his career, and later with expanded harmonies). Vincent Persichetti cited examples of Tansman's music in the discussion of "fifteenth and seventeenth" chords in his book on twentieth-century harmony.<sup>25</sup> Other

writers on Tansman used terms such as "skyscraper" chords or "Tansmanian" chords to describe these expanded harmonic structures.<sup>26</sup>

### Didactic Solo Piano Music

Among Tansman's works for solo piano are numerous collections of compositions intended specifically for teaching purposes; several of these collections were written especially for children. These works comprise a large body of repertoire for teaching and performing purposes, and they reveal a diversity of musical styles and techniques.

The following chapters of this study focus on the collections Pour les enfants (1934), Les Jeunes au piano (1951), and Happy Time (1960). The pedagogical usefulness of this music is revealed through an examination of the elements that make it valuable for, and accessible to, students. A description of individual pieces which best represent Tansman's use of these elements provides a clearer picture of his contribution in this area of the solo piano repertoire.<sup>27</sup>

## CHAPTER 2

### A SURVEY OF GENRES AND STYLES IN TANSMAN'S DIDACTIC WORKS

The didactic piano music of Alexandre Tansman exhibits a broad spectrum of styles and serves as excellent introductory material for the teaching of different musical genres. Most of the individual pieces are of modest dimensions and are in simple forms (usually binary), making them accessible to the student; examples of the different musical genres and styles are found in pieces of varying levels of technical difficulty. This chapter briefly examines categories of genres (dances, barcaroles, marches, etudes) and styles (contrapuntal, "blues," ethnic) represented in Tansman's teaching pieces.<sup>28</sup> When appropriate, specific technical or musical skills inherent to a particular genre or style are mentioned; however, individual skills are addressed more completely in Chapter 3, An Examination of Technical and Musical Features in Tansman's Didactic Works.

#### Genres

##### Dances

Dances of various types are found throughout Tansman's collections of teaching pieces, as they are

in his other music. Waltzes appear frequently in many levels of difficulty, with each example distinct in character. A simple waltz is "Valse des marionnettes" in the first set of Pour les enfants: the piece is in a moderate tempo with a left-hand accompaniment predominantly in dotted-half notes. Additionally, as can be seen in Example 1, "Valse" provides an excellent exercise in playing both melody and accompaniment in the right hand.<sup>29</sup> A more technically and musically challenging waltz is "Vénus" in the fourth collection of Les Jeunes



Ex. 1, "Valse des marionnettes," mm. 1-6

au piano (see Example 2). "Vénus" is completely different in texture and character from "Valse des marionnettes," and is harmonically more interesting, containing many seventh chords and chromatic passages. This piece affords the student experience in such skills as the playing of grace notes, the use of rubato, and the subtle shading of tonal color for atmospheric effect.



Ex. 2, "Vénus," mm. 14-20

Two examples of Tansman's minuets are "Dresden China Figures" in the first set of Pour les enfants (Example 3) and "Versailles" in Book Two of Happy Time. The dances are similar in technical difficulty and in style, both having a predominantly chordal texture. In each, Tansman carefully notates the articulation, which features a combination of staccatos and two-note slurs. The two dances are in the rounded binary form typical of the minuet.



Ex. 3, "Dresden China Figures," mm. 1-4

Several of Tansman's dances have specific nationalistic origins. For instance, he composed many

mazurkas for piano. These dances, traditional in his native Poland, were his favorites among his own compositions;<sup>30</sup> an example of the mazurka in Tansman's teaching music is found in the second set of Pour les enfants.

A dance from another continent is represented in the single-volume collection Children at Play (1946). This collection concludes with "South American Dance," which is written in the manner of a habañera. The simple repetitive bass pattern in the rhythm characteristic of that dance can be seen in Example 4.

Allegro ma non troppo

*mf* giocoso

Ex. 4, "South American Dance," mm. 1-8

## Barcaroles

The barcaroles, or boat songs, included in Tansman's teaching pieces have the repetitive accompanimental figure in compound meter characteristic of that genre, and they include frequent double notes and chords in the right hand. "La Carpe dans l'étang" ("The Carp in the Pond"), from the first collection of Les Jeunes au piano, is a simple example of this genre: the rhythmic movement remains constant with the melody moving in relatively long note values (Example 5). "In a Venetian Gondola," from the fourth set of Pour les enfants, is technically more challenging than the previous piece: the accompaniment has a wide span (usually an eleventh) that requires numerous finger crossings in its execution. The hands are rhythmically more independent, with different rhythms frequently appearing simultaneously in the right hand (Example 6).



Ex. 5, "La Carpe dans l'étang," mm. 1-13



(Moderato)



Ex. 6, "In a Venetian Gondola," mm. 5-9

## Marches

The marches included among Tansman's teaching pieces provide the student with technical experience in the playing of octaves, chords, and repeated notes. Various rhythmic divisions such as triplets and dotted rhythms are found in this music, contributing not only to the marchlike quality of the pieces but also to the development of the student's rhythmic skills. Repeated notes are used extensively in "Parade" in the second set of Pour les enfants (Example 7). This march is in a moderate tempo and has a staccato accompaniment primarily in thirds



Ex. 7, "Parade," mm. 1-4

and fifths. The opening of the piece is marked piano; in the middle section the lengthy crescendo to a forte range must be carefully planned and executed by the student. "Marche militaire" in the fourth set of Pour les enfants is marked alla breve and has a broader dynamic range than "Parade." In this piece the student can gain experience in staccato octave playing, as the bass line is in octaves throughout (see Example 8). Dotted rhythms are prominent, and often the right-hand part contains rhythmically independent voices.



Ex. 8, "Marche militaire," mm. 1-3

### Etudes

A final category of the genres included in Tansman's didactic piano music is the etude, each one exploiting a particular technical skill. "Little Game," from the third book of Happy Time, utilizes a constant rhythmic pattern with left-hand half notes and right-hand eighth notes, and in the entire piece the hands either play in

an interlocked position (Example 9a) or with the left hand crossing over the right (Example 9b). Constant



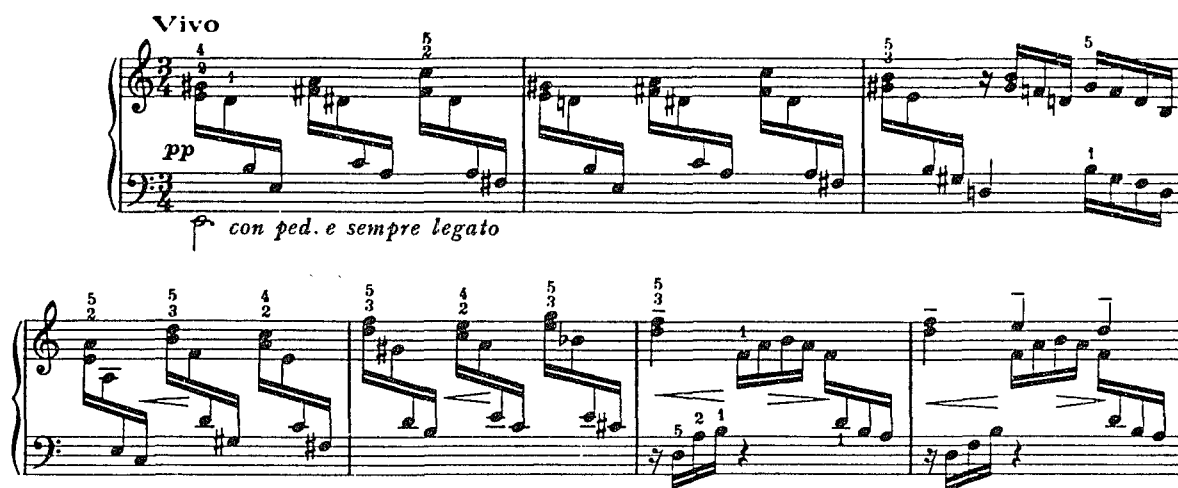
Ex. 9a, "Little Game," mm. 1-4



Ex. 9b, mm. 17-20

sixteenth-note figures are contained in "Rond-Point des Champs-Élysées" (subtitled "Les Fontaines"), in the third collection of Les Jeunes au piano. The sixteenths, which are principally accompanimental, appear in various patterns, many of which are divided between the hands (Example 10). Mention can also be made of two relatively simple pieces in Pour les enfants ("The Bouncing Ball" in the first set and, from the third set, "A Difficult Problem") which feature problems in rapid passage playing,

and thus can be considered as etudes. Other pieces of this nature are examined in Chapter 3 in the discussion of rapid passagework in Tansman's teaching music.



Ex. 10, "Rond-Point des Champs-Élysées," mm. 1-7

### Styles

#### Contrapuntal

Tansman often utilized contrapuntal elements even in the simplest of his didactic piano music. A number of his teaching pieces exploit a contrapuntal texture throughout. "Shadow" in the first book of Happy Time is a two-voice canon and is one of the easiest of the pieces in this category; the voices move principally in quarter notes in a moderate tempo (Example 11a).

"Shadow" also contains invertible counterpoint, as seen in Example 11b.



Ex. 11a, "Shadow," mm. 1-4



Ex. 11b, mm. 9-12

Four-voice fugues can also be found among Tansman's contrapuntal music. "Four Voices" in Book Two of Happy Time is an uncomplicated example of the fugal style, written in simple rhythms in a slow tempo (Lento cantabile; see Example 12a) with the voices often converging in parallel sixths or chords (Example 12b). While the sixths in Example 12b temporarily simplify the contrapuntal texture, they pose a technical difficulty for the student with small hands, particularly if the legato designation

found in the first measure (see Example 12a) is still to be observed.

**Lento cantabile**

*p legato, tranquillo*

*p marcato*

Ex. 12a, "Four Voices," mm. 1-7

Ex. 12b, mm. 24-27

"La Grande et la petite Ourses" ("Ursa Major and Ursa Minor") in the fourth collection of Les Jeunes au piano is a more challenging fugue; the voices remain more

independent than in "Four Voices," and in measures 30-34 there is an example of stretto technique (Example 13).

(Allegro moderato)



Ex. 13, "La Grande et la petite Ourses," mm. 30-34

### "Blues"

As noted in Chapter 1, the "blues" style was one influence on Tansman's musical language. This influence can be seen in a number of his teaching pieces. A simple example of this style is "Blues Record" from the fourth set of Pour les enfants. Dotted rhythms that are prominent in "blues," particularly with the sixteenth note tied across to the following beat, are found throughout this piece. The same rhythmic patterns prevail in the piece "In Memory of George Gershwin '1925'" from Book Three of Happy Time (Example 14). Tansman's friendship with Gershwin is, of course, acknowledged in this composition, which utilizes an abundance of grace notes (usually a semitone from the melody note) and "blue notes" to contribute to the "blues" quality of the melody. These



Ex. 14, "In Memory of George Gershwin '1925'," mm. 1-4

pieces provide the student with a valuable and accessible introduction to the "blues" style, either from an historical standpoint or as preparation for more difficult compositions of this type.

### Ethnic

It was evident in the discussion of dances ("Mazurka," "South American Dance") that Tansman, in his didactic music, frequently exposed the student to musical styles suggestive of various nationalities and ethnic groups. These compositions stylize, in a very basic way, the music of different cultures and serve as a useful introduction to the sounds (harmonies, rhythms) found in various musical traditions.

The dances mentioned above have obvious national origins. Pieces that make up another classification of Tansman's "ethnic" music are not specifically indigenous to a particular area. In the music of this type, Tansman indicated by his choice of titles the regions represented,



although rudimentary elements of each region's music can be discerned. "Oriental Dance" from the third book of Happy Time, for instance, is "oriental" only in a broad sense of the word: the repeated rhythmic figures, the ostinato patterns, and the limited number of melodic pitches (which feature minor and augmented seconds) suggest elements of the music of India (Example 15).<sup>31</sup>



Ex. 15, "Oriental Dance," mm. 1-4

In the fourth set of Pour les enfants, "Music of Bali" resembles the music of the Balinese gamelan orchestra: the musical texture of continuous sixteenth notes played in a rapid tempo suggests the precision of execution acknowledged in the performance of the Balinese gamelan (Example 16).<sup>32</sup>



Ex. 16, "Music of Bali," mm. 1-5

"Arabian Nights" from the second set of Pour les enfants is suggestive of music of the Middle East.<sup>33</sup> Contributing to the exotic flavor of this piece are the use of melodies exploiting augmented seconds and an accompaniment appearing first as an ostinato pattern (Example 17a), then as a drone (Example 17b). The diverse regions represented in Tansman's "ethnic" pieces provide evidence of the many influences on his compositional style, as does the variety of musical genres and styles seen throughout his didactic works.



Ex. 17a, "Arabian Nights," mm. 1-2



Ex. 17b, mm. 9-12

## CHAPTER 3

### AN EXAMINATION OF TECHNICAL AND MUSICAL FEATURES IN TANSMAN'S DIDACTIC WORKS

Alexandre Tansman's didactic piano music provides the teacher with interesting repertoire choices which address specific skills to be developed by the piano student. This chapter examines certain technical and musical elements of pedagogical interest that are found commonly in Tansman's teaching music and cites examples of pieces that illustrate his use of these features.

#### Technical Elements

##### Double Notes

The technique of playing double notes with one hand can be particularly problematic for the student pianist. Skill is required not only in playing the notes simultaneously (which is often a difficulty for beginning students), but also in proper voicing, fingering of legato double-note passages, and hand shifting required in the playing of larger parallel intervals. Because double-note writing is found so abundantly in the piano repertoire at all levels, it is especially important that the piano teacher endeavor to work on the development of this skill

with the student from the earliest stages of study. Much of Tansman's teaching music makes occasional use of double notes; however, some pieces feature double notes (particularly parallel intervals) throughout or in a section of the piece. As seen in Chapter 2, for example, the fugal texture of "Four Voices" gives way to a passage in parallel sixths (see Example 12b, page 17).

Thirds played with one hand are found frequently in Tansman's pieces; two types of writing utilizing thirds are revealed in the following examples. In "Russian Dance" from the first set of Pour les enfants, parallel thirds and also thirds in combination with other single and double notes are highlighted in the right-hand part (Example 18).<sup>34</sup> The student is called upon to exhibit rhythmic accuracy and tonal balance in handling the frequent and often rapid changes of interval size found in this piece.



Ex. 18, "Russian Dance," mm. 1-4

Parallel thirds can be seen exclusively in the right hand in the first and last sections of "Tin Soldiers" from

Set Three of Pour les enfants (Example 19). This piece presents a different challenge in technique and tonal balance because of the consistent appearance of thirds (although Tansman did not indicate whether these thirds are to be detached or played legato). The quick tempo (Vif) indicated in "Tin Soldiers"--found in "Russian Dance" as well--increases the difficulty of executing the double notes successfully.



Ex. 19, "Tin Soldiers," mm. 1-8

"Hide and Seek" from Pour les enfants, Set Four, makes use of double notes of many types, but it features primarily a texture of parallel fourths in the right hand accompanied in the left hand by repeated seconds (Example 20). Technical clarity in the playing of these intervals is obviously a goal of this piece, which has the tempo marking Vif and contains many staccato and accent indications. These particular features also provide occasion for the teacher to cultivate in the student a

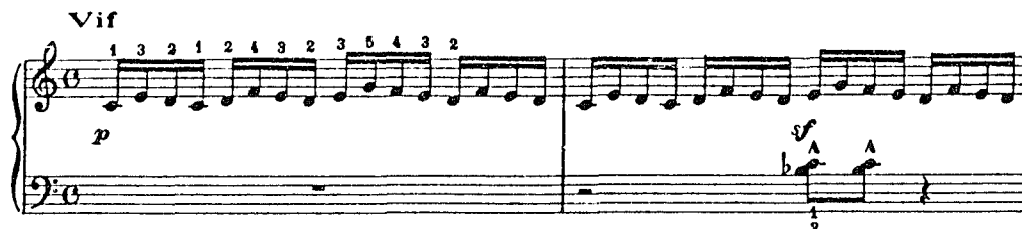


right-hand part. This composition is useful in the development of finger dexterity, calling upon the student to execute quickly and evenly a combination of rapid scale figures and broken thirds (Example 21). In "Le Petit



Ex. 21, "Skating," mm. 1-2

"Chien et la vilaine mouche" ("The Little Dog and the Naughty Fly") from the first collection of Les Jeunes au piano, the sixteenth notes utilized throughout the piece require agility of a different kind: the fingers are to play rapidly in a close position, first in lengthy passages of figuration contained within a five-note range (Example 22a), then in a series of repeated four-note groups (Example 22b).



Ex. 22a, "Le Petit Chien et la vilaine mouche," mm. 1-2





Ex. 22b, mm. 6-8

### Repeated Notes

The proper execution of repeated notes, with an even tone and rhythmic clarity, is often a difficult skill for the piano student to acquire. The technique of changing fingers, which is often necessary for playing repeated notes rapidly, is also a challenge. Several of Tansman's pieces feature repeated notes. As seen above, "Hide and Seek" from the fourth set of Pour les enfants uses an accompaniment of repeated seconds (see Example 20, page 26). An excerpt from the second page of this piece illustrates a rapid repeated-note accompaniment, now in single notes, shifting from the right to the left hand (Example 23). This passage affords an opportunity

(Vif)



Ex. 23, "Hide and Seek," mm. 17-20

to use the changing-finger technique, continuing the 4-3-2-1 fingering suggested in the first measure of this example.

Tansman's use of repeated notes in even note values is illustrated in the example above, but often the composer compounds the difficulty of playing repeated notes by utilizing a specific rhythmic figure in repeated-note passages. Pieces utilizing this technique serve a dual pedagogical purpose, offering rhythmic as well as technical challenges to the student. As an example, dotted rhythms can be seen in much of the "Le Figaro" in the second collection of Les Jeunes au piano, with the dotted figure remaining on a single repeated note for several measures at a time. A similar procedure is found in "Parade" in the second set of Pour les enfants. The following examples from "Parade" reveal repeated notes in triplets in the accompaniment (Example 24a), then in sixteenth and eighth notes in the melody (Example 24b).

(Modéré)



Ex. 24a, "Parade," mm. 19-22



Ex. 24b, mm. 27-30

This piece requires the student to manage both melodic and accompanimental repeated notes in varying rhythmic contexts and, as in "Hide and Seek," to utilize the changing-finger technique.

#### Articulation

The use of specific notations for articulation is not consistent in the editions of Tansman's teaching music. There are many pieces among the collections which, since they are intended for pedagogical purposes, would benefit from the addition of articulation markings. The pieces studied in the following discussion of Tansman's use of articulation have been chosen from among those which do include specific indications.

#### Staccatos

Staccatos have been seen previously in several of the musical examples in this paper; to be examined at present are specific uses of the staccato touch in

Tansman's teaching music and the particular difficulties they present to the student.

Rapid repeated staccato chords are used in the accompaniment throughout "Les Grenouilles" ("The Frogs") in Les Jeunes au piano, first collection. Both hands have a turn at the repeated chords, thus creating an excellent opportunity to learn wrist staccato technique (Example 25).



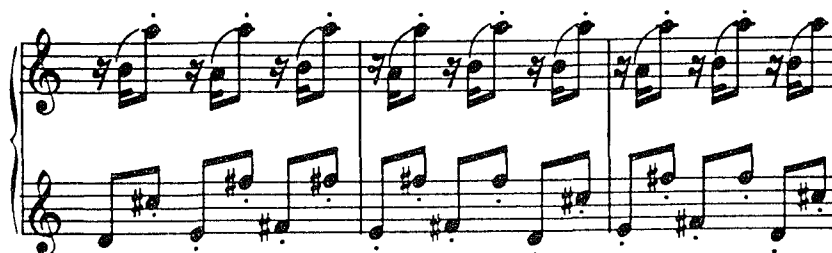
Ex. 25, "Les Grenouilles," mm. 1-4

"Finale, Solo-Piece" from Book Three of Happy Time exploits a similar use of wrist staccato. It can be seen in Example 26a that the double notes given to the right hand alternate with three-note chords. Staccatos found in this context demand greater control in the use of the wrist staccato technique, and the difficulty of performing the staccatos with a consistent tone is increased. The

control of tonal quality remains a challenge a few measures later as staccatos (in combination with slurs) are to be played by both hands in an awkward, hand-over-hand position (Example 26b).



Ex. 26a, "Finale, Solo-Piece," mm. 1-3



Ex. 26b, mm. 8-10

### Two-Note Slurs

The playing of two-note slurs presents a musical as well as a technical challenge to the piano student; this articulation skill is present in abundance in Tansman's teaching pieces. "Lullaby" in Book One of Happy Time offers a simple series of two-note slurs in steady

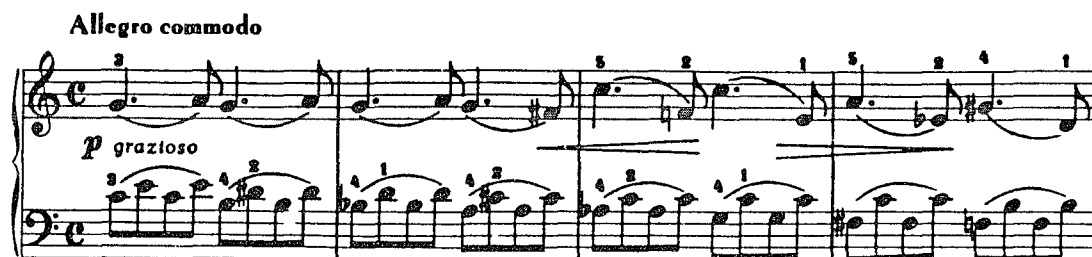
quarter notes, with the slur moving periodically to the alto voice (Example 27). This setting provides an excellent, uncomplicated exercise in the employment of the "down-up" action of the wrist called for in the correct playing of two-note slurs--a technique used first to connect the two notes then to lift the finger from the second key in order to provide proper phrasing. This wrist technique is difficult for beginning students to master, and pieces such as "Lullaby" afford the student the practice necessary in developing this important skill. Additionally, the placement of the two-note slurs in "Lullaby" (strong beat to weak beat) and the musical texture in which they occur (double-note to single-note) facilitate the proper dynamic shaping of the slur.



Ex. 27, "Lullaby," mm. 1-4

"Little Stroll" in Book One of Happy Time also furnishes an excellent study of this technique (Example 28). The melody of this piece is in two-note slurs throughout, with two-note slurs also appearing in the accompaniment

for four measures. The "long-short" rhythmic pattern that remains constant in the melody increases the difficulty of correctly shaping the line, as the student must take care not to "clip short" the second note of each slur.



Ex. 28, "Little Stroll," mm. 1-4

### Articulations in Combination

The combination of different types of articulation can present a coordination problem for the piano student. Cited in Chapter 2 as an example of Tansman's minuets, "Dresden China Figures" is marked with staccatos and two-note slurs, requiring the student to perform these articulations in succession (see Example 3, p. 9). A few measures later, additional problems arise as the slurs appear alternately and simultaneously in the two hands, and finally in combination with staccatos. In "Pursuit" in Book Two of Happy Time the simultaneous execution of different articulations is the principal challenge. In this piece slurs of varying lengths can be seen against

staccato double notes appearing both on and off the beat (Example 29). "Pursuit" poses difficulties in shaping the slurs properly because the slurs move downward, ending in double notes or with the final note often being played with the thumb. Also, the off-the-beat staccatos in the left hand are played with the second note of the slur, perhaps creating an unmusical accent unless the performer is careful.

(Allegro con moto)



Ex. 29, "Pursuit," mm. 4-7

#### Leaps and Widely-Spaced Figures

"Tin Soldiers" (see Example 19, page 25) illustrates Tansman's use of leaps. The left hand consists of a staccato open fifth that moves repeatedly up and down an octave. Played at the given tempo (Vif), this piece challenges the student to make these leaps, which frequently occur off the beat, quickly and accurately. A similar figure is placed at the end of "Swedish Dance" in Happy Time, Book Two. Here a widely-spaced eighth-note



slur (at the interval of a ninth) is used in combination with an octave leap involving open fifths (Example 30).

(Allegro con moto)



Ex. 30, "Swedish Dance," mm. 10-12

"Rocking Horse" in the fourth set of Pour les enfants uses extensively a broken chord accompaniment figure that spans a tenth. Again, the quick tempo indicated in the score adds to the challenge of spanning the tenth smoothly and accurately (Example 31). The technique of pivoting or rotating the wrist can be taught here in order to facilitate the playing of this accompaniment pattern.



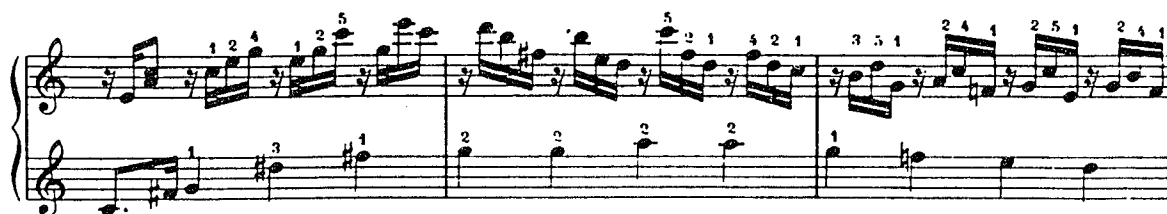
Ex. 31, "Rocking Horse," mm. 1-3

### Overlapped and Crossed Hands

A technique in piano playing that requires agility and accuracy is the overlapping or crossing of the hands. As seen in Chapter 2, for example, "Little Game" calls for the crossing of the left hand over the right. For an extended time, the left hand is kept in a constant state of motion with its notes appearing alternately above and below the right-hand figures (see Example 9b, page 14).

"Mickey and Minnie," in the second set of Pour les enfants, contains an instance of overlapped, or interlocked, hands that challenges the student musically as well as technically. The left-hand quarter notes, which make up the melody, are each followed by three sixteenth notes, with each quarter note occurring within the range of the sixteenth notes it precedes (Example 32). This piece offers the teacher an opportunity to

(Modéré)



Ex. 32, "Mickey and Minnie," mm. 6-8

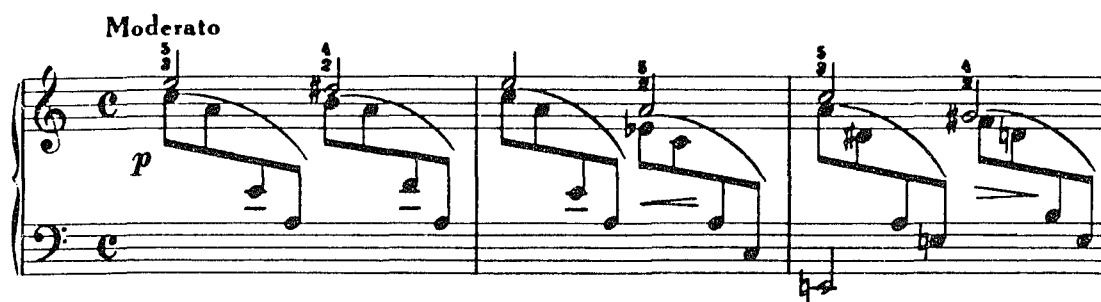
demonstrate to the student various types of tone production. The ability to control tonal quality is essential here so that the melody, in spite of its location among the sixteenths, can be heard distinctly above the accompaniment. This is particularly difficult to achieve, because of the problem of coordination that is present whenever the hands are crossed in this manner.

### Pedalling

The final area of technical features to be examined in this chapter is pedalling. Little of Tansman's teaching music includes the composer's pedalling suggestions, although in many of the pieces the use of pedals is essential for an effective musical performance. The discussion that follows examines basic pedalling techniques that can be applied to specific examples in Tansman's didactic music. These skills can be utilized in many of his pieces in addition to those cited in this discussion.

### Damper Pedal

The primary use of the damper pedal is the connection of successive tones; Tansman's teaching pieces provide examples of many contexts in which the "connecting" properties of the damper pedal can be used. As seen in Example 33, "Melody" in Book One of Happy Time consists of a right-hand melody--principally in half notes--supported by an eighth-note accompaniment. The damper



Ex. 33, "Melody," mm. 1-3

pedal can be used in the entire piece with the pedal being changed with each note of the melody, thus connecting not only the melodic notes but also the harmonic structures created by the figuration in the accompaniment. Another piece which makes similar use of the damper pedal is "Old Song" in the first set of Pour les enfants. "Old Song" has a melodic line that moves in quarter-note rhythm, although it is notated (as is the accompaniment) in eighth notes. The damper pedal should be used to connect the melody notes as if they were quarters, especially since the word "legato" appears at the beginning of the piece.

"Night Mood" in the third book of Happy Time illustrates an additional function of the damper pedal, which is to create the atmospheric effect suggested by the title. This piece has a whole-note bass in nearly every measure over which the chords and brief melodic elements occur (Example 34). Although it could be possible to utilize the sostenuto (or middle) pedal to sustain

Moderato

*pp* sempre, dolce

Ex. 34, "Night Mood," mm. 1-7

the bass,<sup>35</sup> the use of the damper pedal is more appropriate here because of the tone color that would be produced by keeping the pedal engaged throughout the series of chords that are played above the bass.

A musical texture that would also benefit from the use of the damper pedal, at the same time providing an excellent means of teaching the technique of "syncopated" pedalling, is the chordal style. An example of this style is "Organ" in the third book of Happy Time (Example 35). The use of pedalling for connecting the chords in this piece would be rather uncomplicated, as few nonharmonic tones are used.



Ex. 35, "Organ," mm. 1-5

"Notre-Dame" in the third collection of Les Jeunes au piano is also predominantly chordal, but the frequent use of nonharmonic tones and moving inner voices in this piece requires additional skill in the use of the damper pedal (Example 36). The student must make frequent pedal changes while maintaining control over the melodic shape and balance of the voices. An opportunity is also offered in this piece for the student to acquire the aural skills as well as the physical coordination which are required for the use of the damper pedal in more difficult piano repertoire.



Ex. 36, "Notre-Dame," mm. 1-4

Another important function of the damper pedal is that of tonal reinforcement, or the enhancement of the sonority. The following examples illustrate two means of utilizing the damper pedal for this purpose; they may be taught to provide the student not only with practical experience in this application of the pedal but also with an aural reference to the effect produced. For example, "The Young Swing Pianist" in the second set of Pour les enfants contains several syncopated accents. The use of the damper pedal to support the tone on these accents would add to the effect of the syncopations (Example 37).



Ex. 37, "The Young Swing Pianist," mm. 1-4

The final piece of the fourth set of Pour les enfants, "Marche militaire," includes at the beginning the instruction très sec: staccato chords and octaves dominate the texture of most of the piece, warranting this direction. However, in the last lines of the piece the staccato indications are replaced by tenuto markings and accents, and the dynamic level eventually reaches

triple forte, or fff, followed by a crescendo (Example 38). The use of the damper pedal would be not only appropriate here but necessary for attaining the large sound desired by the composer.

(Décidé et bien rythmé)



Ex. 38, "Marche militaire," mm. 51-55

### Una Corda Pedal

The use of the una corda pedal is not specifically designated in Tansman's teaching pieces. This pedal mechanism operates by shifting the piano action so that the hammers strike fewer strings, with the remaining strings vibrating sympathetically with those struck by the hammers; therefore, it could be used in any instance in which a subtle difference in tonal color is desired. One such example of a possible use of the una corda pedal is in "Dresden China Figures" from the first set of Pour les enfants. In the middle section, a phrase marked piano is repeated with the indication pianissimo. The use of the una corda pedal here would be particularly effective



to help show this difference in dynamics, particularly since this phrase immediately precedes the return of the first section of the piece (Example 39). Similarly, in

(Modéré)



Ex. 39, "Dresden China Figures," mm. 17-26

"The Old Beggar" from the third set of Pour les enfants, a melody toward the end of the piece (which includes the designation lointain and is distinguished rhythmically from the preceding melodic material) would benefit from use of the una corda pedal to effect a tonal change.

The una corda pedal may also be utilized to help achieve a lengthy diminuendo, and there are many pieces in Tansman's teaching music in which the pedal can be used in this manner. In "Pursuit" in Book Two of Happy Time, for example, the final measures are marked with a series of diminuendo indications. Here the repetition

of a melodic fragment in the bass in the piano and pianissimo range together with a rallentando indication call for use of the una corda pedal to successfully taper the sound (Example 40). Additionally, the una corda pedal

(Allegro con moto)

Ex. 40, "Pursuit," mm. 12-19

can be used to help control the tonal reduction in the last measures of "Vénus" and "La Lune" (both from the fourth collection of Les Jeunes au piano) to produce the "fading away" effect called for by the composer.

#### Musical Elements

It has been seen in the preceding pages that many of the technical issues addressed in Tansman's teaching pieces also pose musical challenges to the student. The

distinction between a technical problem and a musical one is often difficult to make; the two are frequently interrelated because secure technique is usually required to product a desired musical effect. The following discussion surveys problems in Tansman's didactic music that are primarily of a musical nature, focusing on the areas of phrasing, balance, and rhythm. Apart from any technical difficulties also present in the music, these musical skills are important not only to the student's ability to perform artistically but also to develop aural judgment in performance.

#### Phrasing

Phrasing is not consistently marked in Tansman's teaching pieces; however, many of them are composed in clear-cut, regular phrases, affording the student experience in identifying and properly shaping phrase structures. "Chorale and Variation" in Book Two of Happy Time, for example, is cast in four-measure phrases throughout. Example 41 illustrates the use of "antecedent-consequent" phrasing in this piece. This type of phrase construction is important for the student to understand, as it is frequently found in many types of music.



Ex. 41, "Chorale and Variation," mm. 1-5

"Vénus," in the fourth collection of Les Jeunes au piano, presents a different type of challenge in the art of phrasing. After the sixteen-measure introduction, the piece is set in regular phrases (Example 42). Unlike "Chorale and Variation," where the simple harmonic scheme aids the student in understanding the phrase structure, the harmony in "Vénus" is less stable, making the comprehension of the phrasing more difficult for the student.

*un poco rall.*      *Un poco più lento e rubato*

*p tranquillo e legato*

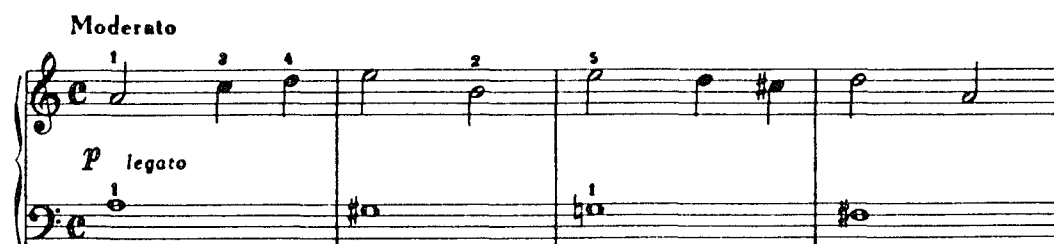
*dolce*      *p un poco rubato*

Ex. 42, "Vénus," mm. 14-34

### Balance and Voicing

Numerous challenges in balance and voicing occur in Tansman's didactic piano music. Of course, the pianist is confronted constantly with issues of balance: any time two or more notes are played at one time the decision must be made as to which notes will predominate, or if they will be played at the same dynamic level. At every level of piano instruction, the teacher can discuss with the student the proper touch, balance of hand and arm weight, and tone quality necessary to achieve proper voicing or tonal balance. Many of Tansman's simplest

teaching pieces are written in a two-voice texture (either contrapuntal or, more often, melody and accompaniment), providing the most basic practice in the art of musical balance. In Happy Time, Book One, "Both Ways" features a melody accompanied by chromatically-moving whole notes. This piece offers experience in bringing out a melodic line in each hand; in the first half of the piece the melody is in the right-hand part (Example 43a), and it appears in the left hand in the second half (Example 43b). An example of a two-voice texture written in a contrapuntal style has been cited in Chapter 2 in the discussion of Tansman's contrapuntal music ("Shadow," from Book One of Happy Time, see Example 11, page 16).



Ex. 43a, "Both Ways," mm. 1-4



Ex. 43b, mm. 9-12

More complex balance problems occur when multiple voices are found in one hand, requiring the production of a distinctive tonal color for each voice. Pieces that place such voicing demands on the student have been seen in previous examples in this study. The fugues discussed in Chapter 2 ("Four Voices" and "La Grande et la petite Ourses," see pages 16-18) belong in this category as does "Valse des marionnettes" (see Example 1, page 8), in which both melody and accompaniment are found in the right hand.

Another voicing problem occurs when an accompaniment figure or a melody is shared between the hands. Care must be taken in playing music written in such a texture that the musical line, whether accompanimental or melodic, maintains a consistent tone quality. The line must be smooth and unbroken, as if played with one hand. Two examples previously referred to reveal instances in Tansman's writing of accompanimental patterns divided between the hands. In "Melody" from the first book of Happy Time the accompaniment is in single eighth notes which move steadily from one hand to the other on every beat throughout the piece (see Example 33, page 39). A more complex example of this technique is found in the etude "Rond-Point des Champs Élysées" from the third collection of Les Jeunes au piano (see Example 10, page 15). The rapid tempo (Vivo) and the frequently changing

patterns of the hand-to-hand motion contribute to the challenge of keeping an even tone throughout the piece.

An instance of a melodic line shared between the hands is in "Light Waltz" in the third book of Happy Time. On the second page the melody is placed in the middle of accompanimental material that appears in both hands (Example 44). Because of the periodic octave leaps in the upper (right-hand) line, most of the melodic notes are played in the left hand, although on occasion the right hand must take over the melody. The placement of the melody in the middle of the musical texture, paired

(Allegretto grazioso)


The musical score for "Light Waltz" (Example 44) shows measures 16-23. The piece is in 3/4 time and features a melody shared between the hands. The right hand has a treble clef and the left hand has a bass clef. The melody is written in the middle of the accompaniment. The score includes markings for "a tempo", "p dolce", and "rall.".

Ex. 44, "Light Waltz," mm. 16-23



with the division of the melody between the hands, increases the difficulty of achieving appropriate tonal balance.

### Rhythm

Rhythm in Tansman's teaching music is rarely complicated, but it offers abundant experience in handling common rhythmic patterns which are often difficult for the piano student to execute perfectly. Dotted rhythms, which are used in both melodic and accompanimental roles and in repeated-note passages, have already been seen in various pieces discussed up to this point. The  rhythmic figure commonly poses a problem for the student, as it is frequently executed as a triple rather than quadruple division of the quarter note. In "La Semaine de Suzette" in the second collection of Les Jeunes au piano, a dotted figure appears frequently in the melody with an accompaniment in a steady eighth-note rhythm (Example 45). If the student is made aware that the



Ex. 45, "La Semaine de Suzette," mm. 1-5

sixteenth note is to be placed exactly halfway between the two eighth notes, the rhythmic stability of this accompaniment can aid in the proper playing of the dotted rhythm in the melody.

"The Dancing Bear" from the first set of Pour les enfants also features dotted rhythms, which are found in both the melody and accompaniment. Once the student can play the simpler dotted rhythms, this piece would provide an excellent introduction to the playing of more complex rhythmic divisions (Example 46). Duplet and triplet thirty-second groups occur frequently in the melody in this piece. The thirty-second notes always occur simultaneously with the sixteenth note in the dotted figure in the accompaniment; therefore, in this context, the teacher can point out to the student that these divisions can be perceived in relation to the sixteenth notes.

The musical score for "The Dancing Bear" (Example 46) is presented in two systems. The first system shows measures 1 and 2. The second system shows measures 3, 4, and 5. The key signature is one sharp (F#), and the time signature is 6/8. The tempo/mood is marked "Lent (Slow)" and "pesante". The melody in the right hand includes triplet thirty-second notes and dotted rhythms. The accompaniment in the left hand is a steady eighth-note pattern. Fingerings are indicated with numbers 1-5.

Ex. 46, "The Dancing Bear," mm. 1-5

Other uses of duple and triple divisions can be observed in Tansman's teaching music. The lontain melody in "The Old Beggar" from the third set of Pour les enfants, mentioned above in the discussion of the una corda pedal, juxtaposes duplet and triplet eighth notes (Example 47). This melody, as well as other similar figures found in Tansman's pieces (like "Le Populaire" from the second collection of Les Jeunes au piano), requires that the student be able to hear and play these rhythmic divisions

(Modéré)



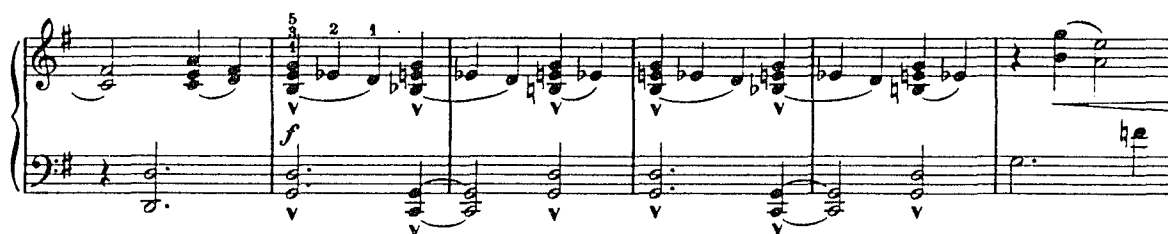
Ex. 47, "The Old Beggar," mm. 12-13

in alternation. An example of the use of cross rhythms (in this case the simultaneous playing of duplets and triplets--the simplest type of cross rhythm, but an important rhythmic feature used in abundance in the piano repertoire) is found in "La Lune" from the fourth collection of Les Jeunes au piano.

Through the study of many of Tansman's pieces, particularly those written in his "blues" style, the

student can gain experience in playing syncopations. An example from his easier pieces is "The Young Swing Pianist" from the second set of Pour les enfants, cited previously in the discussion of the damper pedal (see Example 37, page 42). The ♩ ♩. rhythm found in the second measure is used throughout the piece; together with the pattern of accents (which occur with the left hand) in measure three, syncopated rhythm is featured in this piece. The syncopations found in "Samedi-soir" in the second collection of Les Jeunes au piano result in a temporary deviation (though unnotated) from the original meter (alla breve), as these sections have the effect of alternating between three-four and two-four meter (Example 48).

(Molto vivo)



Ex. 48, "Samedi-soir," mm. 22-27

Accompanimental patterns divided between the hands have been seen to present difficulties in tonal balance (see pages 50-51). Similarly, the division of a rhythmic figure between the hands can also pose problems, as the

hands must be coordinated so that a steady rhythm persists. In "Vacation is Over" from Set One of Pour les enfants, a constant flow of sixteenth notes results from the joining of the right-hand melody and the left-hand accompaniment (Example 49). Here care must be taken so that the right-hand rhythm (in particular the dotted figures) and the constant rhythm of the left-hand figures remain clear.



Ex. 49, "Vacation is Over," mm. 1-2

A similar technique, with triplets being shared by the hands, can be seen in "Le Joli Papillon," from the first collection of Les Jeunes au piano (Example 50).



Ex. 50, "Le Joli Papillon," mm. 1-2

Thus we have seen that Tansman utilizes in many contexts the simple rhythmic figures and patterns that are so important for the piano student to master. Such a multifaceted approach to basic elements has also been seen in Tansman's treatment of many technical and musical features in his didactic music.

## CHAPTER 4

### SUMMARY AND RECOMMENDATIONS

Alexandre Tansman lived most of his adult life in Paris, where he was a well-respected and much-honored composer. The diversity of his music reveals the influence of many sources; the resulting eclecticism can be seen throughout his didactic works.

Chapter 2 of this study has shown that a valuable aspect of Tansman's didactic music is the variety of musical genres and styles represented in the individual pieces. Numerous dances are found throughout these works, as are examples of other musical genres (for instance, marches, barcaroles, and etudes). Contrapuntal writing and other musical elements such as "blues" and "ethnic" sounds are also introduced to the student by their appearance in many of these pieces. This diversity in Tansman's didactic works is complemented by unique and often descriptive titles, thus resulting in a collection of music that is useful in stimulating the imagination of the student.

The variety of technical problems that Tansman addressed in his didactic music provides further evidence of the pedagogical value of these works. It has been

seen in Chapter 3 that the technical features found in abundance fall into three broad categories: skills requiring digital dexterity--double notes, rapid passagework, and repeated notes; problems of articulation--staccatos, two-note slurs, and different articulations used in combinations; and pedalling--particularly the use of the damper pedal, and to a lesser extent, the una corda pedal.

It has also been revealed in Chapter 3 that Tansman's works afford the student the opportunity to develop skills of an interpretative or musical nature that involve phrasing, balance, and voicing. Varying musical textures, such as a simple two-voice context, the use of multiple voices in one hand, and the transfer of melodic or accompanimental lines from one hand to the other, provide challenges in the acquisition of these skills. A similar approach is seen in the area of rhythm, as rhythmic patterns that are important for the student to master are used by Tansman in various contexts (that is, rhythmic patterns used in repeated-note passages, rhythmic figures divided between the hands, and syncopations). In his didactic music Tansman illustrates skillfully the important interrelationship between musical and technical elements.

Piano teachers in this country do not know Tansman's didactic music as well as that of other composers, and several reasons for the relative unfamiliarity of Tansman's



music can be cited. At present, piano teaching literature is primarily chosen from anthologies that include music written by many composers or from collections of music by an individual composer. Few of Tansman's pieces are included in currently available teaching anthologies. (Collections containing Tansman's pieces are included in Appendix I and in the Works Cited portion of this document. The pieces found in Frances Clark's Contemporary Piano Literature were written on commission for inclusion in that series;<sup>36</sup> the pieces in the other anthologies are taken from Tansman's published collections of didactic music.) Also, many of his collections of teaching pieces are difficult to acquire, either because they are currently out of print (although they can be found in some libraries) or because they are available only through European publishers. One of Tansman's principal publishers, Max Eschig of Paris, has recently appointed Theodore Presser Company as its sole American distributor.<sup>37</sup> It is possible that this agreement will result in Tansman's didactic works becoming more readily available in this country.

In light of the current unfamiliarity and relative unavailability of Tansman's didactic works, it would be desirable for an anthology of this music to be compiled and made available for publication. Arranged either by level of difficulty or by the volumes in which they were

originally published, such a collection would be a very useful addition to the repertoire of teaching literature.

As seen elsewhere in this document, notation of phrasing and articulation in the scores of Tansman's teaching pieces is inconsistent; pedalling directions are generally not included at all. The student and teacher often depend on the presence of such details for the understanding and successful performance of the music. Therefore, it is advisable that a complete edition of Tansman's pedagogical music make more uniform use of these notations. Such editorial markings should be distinguished from Tansman's own indications and included solely for the purpose of illustration, not changing the character of the music or misrepresenting the intentions of the composer.

The publication of an anthology of Tansman's didactic works, or future editions of the individual collections of his teaching pieces, should be accompanied by a clarification of his assignment of particular difficulty levels to his music. In the published collections of Tansman's didactic music, the individual volumes include designations such as "Very Easy," "Primary," and "Intermediate." The use of these terms in Tansman's music is not always comparable to that of didactic music more familiar to the teacher. For instance, the actual difficulty level of pieces marked "Very Easy" or "Très

facile" by Tansman may resemble that of pieces described in current collections as "Intermediate," rather than "Easy" or "Elementary" as may be expected. An explanation of these differences would provide the teacher with a point of reference regarding the grading systems of piano teaching materials currently in use.

Tansman's teaching pieces for solo piano are comparable to similar works by other composers. In this study, it has been shown that they are useful in piano teaching alongside better-known didactic compositions. They consist of repertoire for study or performance like that found in works by Bartók (Mikrokosmos, For Children, First Term at the Piano, and so on), Schumann (Album for the Young), Prokofiev (Music for Children), Kabalevsky (Little Pieces, Children's Pieces), and others. The diversity of Tansman's pieces is appealing to students, presenting them with the opportunity to experience different styles and genres, thereby stimulating their musical imaginations. At the same time, these works afford the student experience in gaining command of a variety of technical and musical skills, and they provide the teacher with valuable and interesting alternatives to the now standard, but often over-used, repertoire of teaching literature.

## NOTES

<sup>1</sup>Stanley Sadie, ed. The New Grove Dictionary of Music and Musicians (London: Macmillan, 1980), s.v. "Alexandre Tansman," by Anne Girardot.

<sup>2</sup>Zofia Helman, "In Memory of Aleksander Tansman," Polish Music 22, nos. 3-4 (1987): 11-12.

<sup>3</sup>Tansman was associated at this time with the École de Paris, a group of foreign composers living in Paris; other members of this group included Bohuslav Martinů, Alexander Tcherepnin, and Tibor Harsányi. Helman, "In Memory of Tansman," 13.

<sup>4</sup>Tadeusz Kaczynsky, "Polish Composer in Paris: Aleksander Tansman's 80th Birthday," Polish Music 12, no. 4 (1977): 20.

<sup>5</sup>David Ewen, comp. and ed. Composers Since 1900 (New York: H. W. Wilson, 1969), s.v. "Alexander Tansman."

<sup>6</sup>Kaczynsky, "Tansman's 80th Birthday," 20.

<sup>7</sup>Ibid.

<sup>8</sup>Helman, "In Memory of Tansman," 13.

<sup>9</sup>Lorraine Butterfield, "An Investigation of Rhythm in the Piano Mazurkas of Alexandre Tansman: A Guide for the Piano Instructor/Performer" (Ph.D. diss., New York University, 1990), 32.

<sup>10</sup>Alexandre Tansman, Igor Stravinsky, The Man and His Music, trans. Therese and Charles Blee field (New York: G. P. Putnam's Sons: 1949), xiv.

<sup>11</sup>Genesis was commissioned by the American conductor Nathaniel Shilkret. H. Wiley Hitchcock and Stanley Sadie, eds. The New Grove Dictionary of American Music (London: Macmillan, 1986), s.v. "Nathaniel Shilkret," by Katherine K. Preston.

<sup>12</sup>Helman, "In Memory of Tansman," 16.

<sup>13</sup>Lorraine Butterfield, "Alexandre Tansman and the Golden Era of Paris," Clavier 29 (May/June 1990): 19.

<sup>14</sup>Helman, "In Memory of Tansman," 18.

<sup>15</sup>Butterfield, "Tansman's Mazurkas," 33.

<sup>16</sup>Butterfield, "Tansman and Paris," 19.

<sup>17</sup>Helman, "In Memory of Tansman," 10.

<sup>18</sup>Lorraine Butterfield's dissertation on Tansman's mazurkas includes a detailed list of Tansman's published music--arranged by performance medium and publisher--and his unpublished works. Butterfield, "Tansman's Mazurkas," 285-93.

<sup>19</sup>According to Helman, Tansman's Vingt pièces faciles sur des mélodies populaires polonaises for piano (1925) contain such folk tunes. Helman, "In Memory of Tansman," 13.

<sup>20</sup>Butterfield, "Tansman and Paris," 19.

<sup>21</sup>Don Michael Randel, ed. The New Harvard Dictionary of Music (Cambridge, Massachusetts: Belknap Press, 1986), s.v. "Jazz," by Barry Kernfeld.

<sup>22</sup>Butterfield, "Tansman's Mazurkas," 35.

<sup>23</sup>Ewen, Composers Since 1900.

<sup>24</sup>Butterfield, "Tansman's Mazurkas," 37.

<sup>25</sup>Vincent Persichetti, Twentieth-Century Harmony: Creative Aspects and Practice (New York: W. W. Norton, 1961), 87.

<sup>26</sup>Helman, "In Memory of Tansman," 15.

<sup>27</sup>Appendix I of this document contains a brief description of the collections of Tansman's didactic solo piano music and a list of the pieces contained in each collection. Appendices II and III catalog the individual pieces according to the information contained in Chapters 2 and 3.

<sup>28</sup>Although Tansman alluded often in the titles for his pieces to the genres or musical styles represented in the music, the titles of many of his compositions do not give such an indication. Many of the pieces chosen for use as examples in this chapter are not specifically titled "etude," "barcarole," etc., but are included in their respective categories because of their salient musical features or because of the subtitles or tempo indications (i.e., Tempo di menuetto) given by Tansman.

<sup>29</sup>See Appendix II for additional examples of pieces written in the genres and styles discussed in this chapter.

<sup>30</sup>Butterfield, "Tansman and Paris," 24.

<sup>31</sup>Harvard Dictionary, s.v. "South Asia," by Charles Capwell.

<sup>32</sup>Ibid., s.v. "Southeast Asia," by Martin Hatch.

<sup>33</sup>Afif Alvarez Bulos, Handbook of Arabic Music (Beirut: Librairie du Liban, 1971), 7, 14, 49ff.

<sup>34</sup>See Appendix III for additional examples of pieces illustrating the technical and musical features discussed in this chapter.

<sup>35</sup>With the possible exception of this piece, Tansman's didactic music does not require the sostenuto pedal.

<sup>36</sup>Contemporary Piano Literature, Frances Clark Library for Piano Students, rev. ed. (Princeton, New Jersey: Summy-Birchard Music, 1961), 1:15, 2:12.

<sup>37</sup>"Presser to Distribute Eschig," Clavier 31 (April 1992): 40.

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## APPENDIX I

### A CATALOG OF TANSMAN'S DIDACTIC MUSIC: CONTENTS OF THE COLLECTIONS

#### Tansman's Published Collections

The collections of Tansman's teaching pieces are listed below in approximate order of difficulty. Some overlapping of difficulty level results in this list because many of the collections consist of several volumes in progressive order. However, within each volume individual pieces are generally not placed in order of difficulty. Unless otherwise indicated, the collections that are currently in print are available through the Hal Leonard Publishing Corporation.

#### **Je joue pour maman: morceaux très faciles en grosses notes pour piano (Eschig, Paris, 1938)**

The twelve pieces in this collection are designated "very easy" by Tansman. They are primarily in a two-voice texture utilizing simple rhythms. The collection is currently out of print.

- |                 |                  |
|-----------------|------------------|
| 1. Petit air    | 7. Bourrée       |
| 2. Air bohémien | 8. Fanfare       |
| 3. Jeu          | 9. Mélopée arabe |
| 4. Orientale    | 10. Menuet       |
| 5. Valse        | 11. Polka        |
| 6. Mélodie      | 12. Air hongrois |

**Happy Time** (Leeds, New York, 1960; MCA Music Publishing, New York, 1960)

This collection consists of three volumes labelled "Primary," "Elementary," and "Intermediate." The pieces are mostly one and two pages in length and are written in various styles. The level of difficulty ranges from a simple two-voice texture in many of the pieces in Book One to four-voice counterpoint and techniques such as dotted rhythms and octave playing found in Books Two and Three.

Book 1

1. Échanges (Both Ways)
2. Petite Gavotte (Little Gavotte)
3. En valsant (Waltzing)
4. Notes communes (Common Tones)
5. Arabie (Arabia)
6. Espièglerie (Frolic)
7. Ombre (Shadow)
8. Danse des Matelots (Sailors' Dance)
9. Chant à bercer (Lullaby)
10. Réflexions (Reflections)
11. Petite Promenade (Little Stroll)
12. Mélodie (Melody)
13. Air populaire (Popular Air)
14. Rêves (Dreams)
15. Rengaine (Obsession)

Book 2

1. Petit Prélude (Little Prelude)
2. Air à danser (Dancing Air)
3. Valse-Boston (Slow Waltz)
4. Caravane (Caravan)
5. Versailles
6. Plainte (Lament)
7. Moto perpetuo (Perpetual Motion)
8. À quatre voix (Four Voices)
9. Poursuite (Pursuit)
10. Choral varié (Chorale and Variation)
11. Étude (Study)
12. Choral
13. Danse Suédoise (Swedish Dance)

## Book 3

1. À la Schumann
2. Orgues (Organ)
3. Petit Jeu (Little Game)
4. Valse légère (Light Waltz)
5. Nocturne (Night Mood)
6. Arioso, alla J. S. Bach
7. Danse d'Orient (Oriental Dance)
8. Echo Ibérique (Iberian Mood)
9. In Memory of George Gershwin "1925"
10. Pièce finale (Finale, Solo-Piece)

**Children at Play** (Leeds, New York, 1946)

These pieces provide simple examples of a variety of musical genres and styles (contrapuntal writing, dances, etudes, toccata). Children at Play is currently out of print.

- |               |                          |
|---------------|--------------------------|
| 1. Two Voices | 8. Toccata               |
| 2. Melody     | 9. Lullaby               |
| 3. Elegy      | 10. Poem                 |
| 4. Meditation | 11. Peasant Dance        |
| 5. Game       | 12. Invention            |
| 6. Barcarolle | 13. South American Dance |
| 7. Song       |                          |

**Piano in Progress** (E. B. Marks, New York, 1958)

Similar to Children at Play in level of difficulty, the pieces in the two volumes of this collection exhibit diverse musical styles. In addition to types of music found in Children at Play, various ethnic and "blues" styles are represented in the pieces in Piano in Progress. This collection is currently out of print.

## Vol. 1

- |                 |                 |
|-----------------|-----------------|
| 1. Prelude      | 6. Meditation   |
| 2. Romance      | 7. Tango        |
| 3. Polish Mood  | 8. Blues        |
| 4. Modulation   | 9. Etude        |
| 5. Little Waltz | 10. Joking Mood |

## Vol. 2

- |                  |                 |
|------------------|-----------------|
| 11. Descending   | 16. Intermezzo  |
| 12. Chorale      | 17. Fox-Trot    |
| 13. Rustic Dance | 18. Spleen      |
| 14. Barcarolle   | 19. Going Ahead |
| 15. Lullaby      |                 |

**Pour les enfants** (Eschig, Paris, 1934; Associated Music Publishers, New York, 1934)

Tansman's grading indications for the four volumes of Pour les enfants are "very easy," "easy," "fairly easy," and "moderately advanced." The pieces have imaginative titles, given in both French and English, and are written with simple harmonies utilizing a wide range of styles and pianistic techniques.

## Set 1

1. Chant ancien (Old Song)
2. La Poupée (The Doll)
3. La Balle (The Bouncing Ball)
4. Le Petit Ours en peluche (The Dancing Bear)
5. Valse des marionnettes
6. Danse russe (Russian Dance)
7. Figurines de Sèvres (Dresden China Figures)
8. Fin de Vacances (Vacation is Over)
9. Patinage (Skating)
10. Les Pompiers (The Fireman)
11. Rêve (Dream)
12. Final (Conclusion)

## Set 2

1. Promenade (Stroll)
2. Au jardin (In the Garden)
3. Mazurka
4. Leçon d'arithmétique (The Arithmetic Lesson)
5. Réflexions (Meditation)
6. Petite solennité (Solemn Occasion)
7. La Toupie (The Spinning Top)
8. The Young Swing Pianist
9. Leçon de danse (The Dancing Lesson)
10. Mille et une nuits (Arabian Nights)
11. Le Petit Chat des dessins animés (Mickey and Minnie)
12. Parade

## Set 3

1. Réveil (Awakening)
2. Le Petit Oiseau (The Warbler)
3. Noël
4. Petite rêverie
5. Jeux militaires (Tin Soldiers)
6. Repos (Rest)
7. L'espiègle (Coquette)
8. Patinette (The Scooter)
9. Problème difficile (A Difficult Problem)
10. Le Mendiant (The Old Beggar)
11. Boîte à musique (The Music Box)
12. Ping-Pong

## Set 4

1. Vieux conte (An Old Tale)
2. Cheval mécanique (Rocking Horse)
3. Moments sérieux (A Serious Moment)
4. Cache-cache (Hide and Seek)
5. In a Venetian Gondola
6. Disque (Blues Record)
7. Valse lente
8. Jeux Balinaïis (Music of Bali)
9. Berceuse
10. Marche militaire

**Recreations (C. F. Summy, 1955)**

Technically on a level with the pieces in the third and fourth sets of Pour les enfants, the pieces in Recreations are written in a more modern harmonic language than those of the previous collection (for example, more use of chromaticism and added-note chords). Recreations is currently out of print.

- |          |                    |
|----------|--------------------|
| 1. Walk  | 4. Game            |
| 2. Dream | 5. Etude           |
| 3. Valse | 6. In modo Bachico |

**Aria in modo classico** (Art Publication Society, St. Louis, 1944)

Marked Andante cantabile and consistent in texture throughout, this three-page piece features the use of cross rhythms, chromaticism, and voicing of two lines in the right hand. Aria in modo classico is currently out of print.

**Ten Diversions for the Young Pianist** (Associated Music Publishers, New York, 1946)

These ten pieces are written in many musical styles; most require octave or double-note playing.

- |                   |                   |
|-------------------|-------------------|
| 1. Spanish Mood   | 6. Speeding Along |
| 2. Dreams         | 7. Calm           |
| 3. Merry-Go-Round | 8. Prayer         |
| 4. Melancholy     | 9. Mischief       |
| 5. Rainy Day      | 10. Toccata       |

**Les Jeunes au piano** (Eschig, Paris, 1951)

Tansman's indications for the level of difficulty of the four volumes of Les Jeunes au piano are "very easy," "easy," "moderately difficult," and "fairly difficult." Each volume is titled, with the individual pieces having titles relating to that of the volume (as in Schumann's Kinderscenen): Mireille et les animaux, Marianne devant le kiosque au journaux (Mireille and Marianne are the names of Tansman's two daughters), L'Autobus imaginaire, and Au Télescope. The pieces represent many musical styles and make use of both traditional and contemporary harmonic language. They may be played separately, or each volume

may be played as a set. Currently, this collection is available only through Eschig in Paris.

Book 1, Mireille et les animaux

1. Mireille
2. Les Petits Poussins
3. Les Gras Boeufs
4. Le Joli Papillon
5. La Mère poule
6. Le Petit Chien et la vilaine mouche
7. L'Escargot
8. Le Chant du grillon
9. Let Petit Cheval au trot
10. La Carpe dans l'étang
11. Les Grenouilles
12. Dodo Mireille

Book 2, Marianne devant le kiosque aux journaux

1. L'Aurore
2. La Semaine de Suzette
3. Le Figaro
4. Le Populaire
5. Combat
6. Le Monde
7. Le Temps présent
8. Samedi-soir

Book 3, L'Autobus imaginaire

1. Notre-Dame
2. Opéra
3. Saint-Lazare
4. Quartier du Temple
5. L'Étoile
6. La Bourse
7. Pigalle
8. Rond-Point des Champ-Élysées

Book 4, Au Télescope

1. Mars
2. Vénus
3. La Lune
4. Étoile filante
5. Le Taureau
6. La Grande et la petite Ourses



**Piano Miniatures** (Delkas, Los Angeles, 1945; Leeds, New York, 1945; MCA Music Publishing, New York, 1945)

Piano Miniatures consists of dance movements, ending with a march ("Procession"); the five pieces could be played as a suite. As a group, Piano Miniatures are more musically challenging than the pieces in Les jeunes au piano. These pieces are currently out of print.

- |            |               |
|------------|---------------|
| 1. Minuet  | 4. Spleen     |
| 2. Caprice | 5. Procession |
| 3. Bourrée |               |

**Vingt pièces faciles sur des mélodies populaires polonaises** (M. Senart, Paris, 1925; Éditions Salabert, Paris, 1925)

These twenty pieces are very brief (one page or shorter). Most are dances or are written in a chordal style. Many of the pieces demand a large hand span and would, therefore, be inappropriate for use by young students. This collection is currently out of print.

1. Moderato
2. Allegro marziale
3. Andantino espressivo
4. Allegro giusto
5. Allegretto
6. Moderato
7. Allegro giusto
8. Allegro ma non troppo
9. Andantino grazioso
10. Mazurka Lento
11. Allegretto
12. Moderato
13. Allegro (Polka)
14. Allegro ma non troppo (Mazurka)
15. Allegro (Polka)
16. Moderato
17. Vivace (Oberek)
18. Allegro grazioso
19. Lento
20. Largo

Tansman's Pieces Contained in Other Collections

**The World of Modern Piano Music (Denes Agay)**

Popular Air (from Happy Time, Book 1)

Lullaby (from Happy Time, Book 1)

In Memory of George Gershwin "1925" (from Happy Time, Book 3)

**Contemporary Piano Literature (Frances Clark)**

This collection of teaching pieces by various twentieth-century composers contains five works by Tansman, commissioned for publication in this series. The pieces are each one page in length and are simpler than his other published teaching music. Each composition features throughout a particular technical or musical idea (in the order of the pieces' appearance in the series): left-hand melody with an accompaniment in double notes, drone accompaniment, single staccato notes passed from one hand to the other, dotted rhythms, chromatic accompaniment.

Book 1

A Little Song

Folk Dance

Bouncing Ball

Book 2

Peasant Tune

Chromatics

**Les Contemporains (Lucette Descaves)**

"Chant sans paroles" is likely to have been composed for publication in this collection.

Volume 3

Chant sans paroles

**Harris Piano Classics (Thomas Green)**

Volume 5b

In Memory of George Gershwin "1925" (from Happy Time, Book 3)

**Music Pathways (Olson, Bianchi, and Blickenstaff)**

Volume 3a

Arabia (from Happy Time, Book 1)

Both Ways (from Happy Time, Book 1)

**The Young Pianist's Anthology of Modern Music**

Mischief (from Ten Diversions)

Rainy Day (from Ten Diversions)

APPENDIX II

A CATALOG OF TANSMAN'S DIDACTIC MUSIC:  
GENRES AND STYLES

Genres

Dances

Waltzes

**Happy Time**

- Book One - "Waltzing"
- Book Two - "Slow Waltz"
- Book Three - "Light Waltz"

**Je joue pour maman**  
"Valse"

**Les Jeunes au piano**  
Collection Four - "Vénus"

**Piano in Progress**  
Volume One - "Little Waltz"

**Pour les enfants**  
Set One - "Valse des marionnettes"  
Set Two - "The Dancing Lesson"  
Set Four - "Valse lente"

**Recreations**  
"Valse"

Minuets, Other Dances

**Children at Play**  
"Peasant Dance"  
"South American Dance"

**Happy Time**  
Book One - "Little Gavotte"  
              "Sailor's Dance"  
Book Two - "Versailles"  
              "Swedish Dance"

**Je joue pour maman**

"Bourrée"  
 "Menuet"  
 "Polka"

**Les Jeunes au piano**

Collection Three - "Quartier du Temple"  
 Collection Four - "Le Taureau"

**Piano in Progress**

Volume One - "Polish Mood"  
                   "Tango"  
 Volume Two - "Rustic Dance"  
                   "Fox Trot"

**Piano Miniatures**

"Minuet"  
 "Bourrée"

**Pour les enfants**

Set One - "Russian Dance"  
               "Dresden China Figures"  
 Set Two - "Mazurka"

**Vingt pièces faciles sur des mélodies populaires polonaises****Barcaroles****Children at Play**

"Barcarolle"

**Les Jeunes au piano**

Collection One - "La Carpe dans l'étang"

**Piano in Progress**

Volume Two - "Barcarolle"

**Pour les enfants**

Set Four - "In a Venetian Gondola"

**Marches****Les Jeunes au piano**

Collection Two - "Combat"  
 Collection Three - "L'Étoile"

**Piano Miniatures**

"Procession"

**Pour les enfants**

Set Two - "Parade"

Set Four - "Marche militaire"

**Etudes****Happy Time**Book Two - "Perpetual Motion"  
"Study"

Book Three - "Little Game"

**Les Jeunes au piano**

Collection One - "Le Joli Papillon"

Collection Three - "Rond-Point des Champs Élysées"

Collection Four - "Étoile filante"

**Piano in Progress**

Volume One - "Etude"

**Pour les enfants**Set One - "The Bouncing Ball"  
"Skating"Set Two - "The Arithmetic Lesson"  
"The Spinning Top"

Set Three - "A Difficult Problem"

**Recreations**

"Game"

"Etude"

**Ten Diversions for the Young Pianist**

"Merry-Go-Round"

"Speeding Along"

**Styles****Contrapuntal****Children at Play**

"Two Voices"

"Invention"

**Happy Time**

Book One - "Shadow"

Book Two - "Four Voices"

**Les Jeunes au piano**

Collection Four - "La Grande et la petite Ourses"

## "Blues"

### Happy Time

Book Three - "In Memory of George Gershwin '1925'"

### Piano in Progress

Volume One - "Blues"

Volume Two - "Spleen"

### Pour les enfants

Set Two - "The Young Swing Pianist"

Set Four - "Blues Record"

## Ethnic

### Children at Play

"South American Dance"

### Happy Time

Book One - "Arabia"

Book Three - "Oriental Dance"

"Iberian Mood"

### Les Jeunes au piano

Collection Three - "Quartier du Temple"

Collection Four - "Le Taureau"

### Piano in Progress

Volume One - "Polish Mood"

"Tango"

### Pour les enfants

Set One - "Russian Dance"

Set Two - "Mazurka"

"Arabian Nights"

Set Four - "Music of Bali"

### Ten Diversions for the Young Pianist

"Spanish Mood"

Vingt pièces faciles sur des mélodies populaires polonaises

### APPENDIX III

#### A CATALOG OF TANSMAN'S DIDACTIC MUSIC: TECHNICAL AND MUSICAL FEATURES

##### Technical Features

##### Double Notes

##### **Children at Play**

"Elegy"  
"Game"  
"Barcarolle"

##### **Happy Time**

Book One - "Common Tones"  
              "Dreams"  
Book Two - "Little Prelude"  
              "Perpetual Motion"  
              "Four Voices"  
              "Pursuit"  
Book Three - "Night Mood"  
              "Finale, Solo-Piece"

##### **Les Jeunes au piano**

Collection One - "Les Petits Poussins"  
                      "Le Petit Cheval au trot"  
Collection Three - "La Bourse"

##### **Piano in Progress**

Volume One - "Tango"  
Volume Two - "Descending"

##### **Piano Miniatures**

"Caprice"  
"Bourrée"  
"Spleen"

##### **Pour les enfants**

Set One - "Russian Dance"  
Set Three - "The Warbler"  
              "Noël"  
              "Tin Soldiers"  
              "Ping-Pong"  
Set Four - "Hide and Seek"



**Recreations**

"Dream"  
"Game"

**Ten Diversions for the Young Pianist**

"Merry-Go-Round"  
"Rainy Day"

**Rapid Passagework****Happy Time**

Book Two - "Perpetual Motion"

**Les Jeunes au piano**

Collection One - "Le Petit Chien et la vilaine  
mouche"

Collection Four - "Étoile filante"

**Piano in Progress**

Volume Two - "Going Ahead"

**Pour les enfants**

Set One - "The Bouncing Ball"  
"Skating"

Set Three - "A Difficult Problem"

Set Four - "Music of Bali"

**Ten Diversions for the Young Pianist**

"Merry-Go-Round"  
"Speeding Along"

**Repeated Notes****Les Jeunes au piano**

Collection Two - "Le Figaro"

Collection Three - "Saint-Lazare"

Collection Four - "Mars"

**Piano Miniatures**

"Procession"

**Pour les enfants**

Set Two - "The Spinning Top"  
"Parade"

Set Four - "Hide and Seek"  
"Marche militaire"

**Recreations**

"Game"

## Ten Diversions for the Young Pianist "Mischief"

## Staccato

# Children at Play

## "Game"

## Les Jeunes au piano

Collection One - "Les Petits Poussins"  
"Les Grenouilles"  
Collection Two - "Le Temps présent"  
Collection Three - "La Bourse"

## Pour les enfants

Set Three - "The Warbler"  
              "Tin Soldiers"  
              "Ping-Pong"  
Set Four - "Hide and Seek"  
              "Marche militaire"

## Two-Note Slurs

## Aria in modo classico

## Happy Time

Book One - "Waltzing"  
 "Lullaby"  
 "Little Stroll"  
 "Obsession"  
 Book Two - "Little Prelude"

## Les Jeunes au piano

Collection One - "Le Chant du grillon"  
Collection Two - "Combat"  
"Samedi-soir"

## Piano in Progress

Volume Two - "Chorale"

## Pour les enfants

Set Three - "Petite rêverie"  
"Coquette"  
Set Four - "Hide and Seek"

Recreations  
"Etude"

## Ten Diversions for the Young Pianist "Dreams"

## Articulations in Combinations

### Children at Play

"Game"

### Happy Time

Book One - "Sailor's Dance"

Book Two - "Dancing Air"

"Versailles"

"Pursuit"

Book Three - "Finale, Solo-Piece"

### Les Jeunes au piano

Collection Two - "Le Temps présent"

### Piano in Progress

Volume Two - "Rustic Dance"

### Pour les enfants

Set One - "Dresden China Figures"

### Recreations

"Game"

### Ten Diversions for the Young Pianist

"Toccata"

"Merry-Go-Round"

"Mischief"

## Leaps, Widely-Spaced Figures

### Children at Play

"Toccata"

### Happy Time

Book Two - "Swedish Dance"

Book Three - "Little Game"

### Les Jeunes au piano

Collection Three - "Pigalle"

### Piano in Progress

Volume One - "Blues"

Volume Two - "Spleen"

### Pour les enfants

Set Two - "Arabian Nights"

Set Three - "Tin Soldiers"

Set Four - "Rocking Horse"

## Overlapped and Crossed Hands

### Happy Time

Book Two - "Study"

Book Three - "Little Game"

"Finale, Solo-Piece"

### Les Jeunes au piano

Collection Four - "Étoile filante"

### Piano Miniatures

"Spleen"

### Pour les enfants

Set Two - "Mickey and Minnie"

## Pedalling

### Damper Pedal

#### Aria in modo classico

#### Children at Play

"Elegy"

"Lullaby"

### Happy Time

Book One - "Melody"

"Dreams"

Book Two - "Choral"

Book Three - "À la Schumann"

"Organ"

"Light Waltz"

"Night Mood"

### Les Jeunes au piano

Collection One - "Mireille"

"La Carpe dans l'étang"

"Dodo, Mireille"

Collection Two - "Notre-Dame"

### Piano in Progress

Volume One - "Modulation"

"Meditation"

Volume Two - "Descending"

"Barcarolle"

"Intermezzo"

**Pour les enfants**

- Set One - "Old Song"
- Set Two - "The Young Swing Pianist"
- Set Four - "In a Venetian Gondola"
- "Berceuse"
- "Marche militaire"

**Recreations**

- "Melancholy"
- "Rainy Day"

**Una Corda****Children at Play**

- "Elegy"

**Happy Time**

- Book One - "Dreams"
- Book Two - "Caravan"
- Book Three - "Night Mood"

**Les Jeunes au piano**

- Collection One - "La Carpe dans l'étang"
- Collection Three - "Vénus"
- "La Lune"

**Piano in Progress**

- Volume One - "Modulation"
- "Meditation"

**Piano Miniatures**

- "Procession"

**Pour les enfants**

- Set One - "Dresden China Figures"
- Set Three - "The Old Beggar"
- Set Four - "In a Venetian Gondola"

## Musical Features

### Phrasing

#### **Children at Play**

"Poem"

#### **Happy Time**

Book One - "Frolic"  
                   "Sailor's Dance"  
   Book Two - "Caravan"  
                   "Chorale and Variation"  
   Book Three - "À la Schumann"

#### **Les Jeunes au piano**

Collection One - "Les Gros Boeufs"  
                               "Le Petit Cheval au trot"  
   Collection Two - "La Semaine de Suzette"  
   Collection Four - "Vénus"

#### **Piano in Progress**

Volume One - "Prelude"  
                   "Polish Mood"  
   Volume Two - "Lullaby"

#### **Pour les enfants**

Set One - "Old Song"  
                   "The Doll"  
                   "The Dancing Bear"  
                   "Valse des marionnettes"  
                   "Dresden China Figures"  
                   "Conclusion"  
   Set Two - "Mazurka"  
                   "Solemn Occasion"  
                   "The Dancing Lesson"  
   Set Three - "Awakening"  
                   "Petite rêverie"  
   Set Four - "Blues Record"

#### **Recreations**

"Valse"

### Balance and Voicing

#### Balance in a Two-Voice Texture

#### **Children at Play**

"Two Voices"  
   "Toccata"

**Happy Time**

- Book One - "Both Ways"  
               "Little Gavotte"  
               "Waltzing"  
               "Frolic"  
               "Shadow"  
               "Sailors' Dance"  
               "Reflections"  
               "Little Stroll"  
               "Obsession"  
 Book Two - "Dancing Air"

**Je joue pour maman**

- "Petit air"  
 "Air bohémien"

**Piano in Progress**

- Volume One - "Romance"

**Pour les enfants**

- Set Two - "In the Garden"  
               "The Arithmetic Lesson"  
               "Meditation"  
 Set Three - "The Music Box"

**Recreations**

- "In modo Bachico"

**Ten Diversions for the Young Pianist**

- "Dreams"

Voicing of Multiple Lines in One Hand**Aria in modo classico****Children at Play**

- "Lullaby"  
 "Invention"

**Happy Time**

- Book One - "Dreams"  
 Book Two - "Caravan"  
               "Choral and Variation"  
               "Choral"  
 Book Three - "Light Waltz"

**Les Jeunes au piano**

- Collection One - "Mireille"
- Collection Two - "La Semaine de Suzette"  
"Le Monde"
- Collection Three - "Notre-Dame"  
"Opéra"
- Collection Four - "La Grande et la petite Ourses"

**Piano in Progress**

- Volume One - "Prelude"  
"Meditation"  
"Joking Mood"
- Volume Two - "Chorale"

**Piano Miniatures**

- "Minuet"

**Pour les enfants**

- Set One - "Old Song"  
"Valse des marionnettes"  
"Conclusion"
- Set Four - "An Old Tale"  
"Valse lente"  
"Berceuse"

**Recreations**

- "Dreams"

**Ten Diversions for the Young Pianist**

- "Melancholy"

Accompaniment Divided Between the Hands**Children at Play**

- "Meditation"

**Happy Time**

- Book One - "Melody"
- Book Three - "À la Schumann"

**Les Jeunes au piano**

- Collection Four - "Le Taureau"

**Piano in Progress**

- Volume Two - "Intermezzo"

**Recreations**

- "Walk"



## Rhythm

Dotted Rhythms**Les Jeunes au piano**

Collection Two - "Le Figaro"  
Collection Three - "L'Étoile"

**Piano in Progress**

Volume One - "Polish Mood"  
                  "Blues"  
Volume Two - "Fox-Trot"  
                  "Spleen"

**Pour les enfants**

Set One - "The Dancing Bear"  
Set Two - "The Young Swing Pianist"  
Set Four - "Blues Record"  
                  "Marche militaire"

Duple/Triple Divisions**Aria in modo classico****Happy Time**

Book Three - "In Memory of George Gershwin '1925'"

**Les Jeunes au piano**

Collection Two - "Le Populaire"  
Collection Three - "L'Étoile"  
Collection Four - "La Lune"

**Piano in Progress**

Volume One - "Blues"  
Volume Two - "Rustic Dance"  
                  "Fox-Trot"  
                  "Spleen"

**Piano Miniatures**

"Bourrée"  
"Procession"

**Pour les enfants**

Set Two - "Parade"  
Set Three - "The Old Beggar"  
Set Four - "Blues Record"

**Ten Diversions for the Young Pianist**

"Calm"

Syncopations**Les Jeunes au piano**

- Collection Two - "Samedi-soir"
- Collection Three - "Saint-Lazare"
- "Pigalle"

**Pour les enfants**

- Set Two - "The Young Swing Pianist"
- Set Four - "Rocking Horse"
- "Hide and Seek"

Rhythmic Figures Divided Between the Hands**Happy Time**

- Book Two - "Study"

**Les Jeunes au piano**

- Collection One - "Le Joli Papillon"
- Collection Three - "Rond-Point des Champs Élysées"
- Collection Four - "Mars"
- "Le Taureau"

**Pour les enfants**

- Set One - "Vacation is Over"
- Set Two - "The Spinning Top"
- "Mickey and Minnie"
- Set Three - "Ping-Pong"
- Set Four - "Music of Bali"

**Recreations**

- "Game"

**Ten Diversions for the Young Pianist**

- "Mischief"
- "Toccata"

## VITA

Susan Marie Tusing was born in Blytheville, Arkansas in 1962. She began piano studies at the age of nine and attended school in her hometown of Dell, Arkansas, where she graduated as valedictorian from Dell High School in 1980. Ms. Tusing studied piano with Dr. J. D. Kelly at Arkansas State University; she was a magna cum laude graduate of that institution in 1984, receiving the Bachelor of Music in piano performance. In 1987, she completed the Master of Music in piano performance from the University of Missouri-Kansas City Conservatory of Music, where she studied piano with Joanne Baker. Ms.

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Tusing performed and taught piano in the Kansas City area before moving to Baton Rouge to begin doctoral work at Louisiana State University. At L.S.U. she was awarded the Alumni Association Graduate Fellowship and continued her piano training with Alumni Professor Jack Guerry. In addition to her studies at L.S.U., Ms. Tusing taught piano both privately in Baton Rouge and with the L.S.U. Music Academy, and served as organist/choir director at St. Francis Episcopal Church in Denham Springs, Louisiana.


DOCTORAL EXAMINATION AND DISSERTATION REPORT

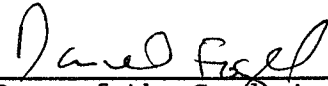
**Candidate:** Susan Marie Tusing

**Major Field:** Music

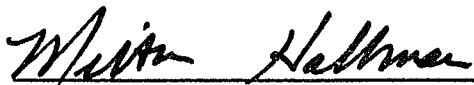

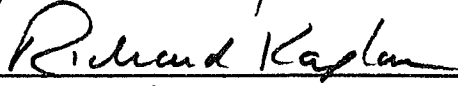


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Approved:

  
Major Professor and Chairman

  
Dean of the Graduate School

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